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Standard Piano Studies.

[illegible] HANS VON BULLOW, CARL TAUSIG, HANS SCHMITT, FRANZ LISZT, and others.

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W. D. Armstrong.

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Anton Bartlow.

[illegible]

Bach, Johann Sebastian.

[illegible]

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[illegible]

Bertini, Henri.

[illegible]

Clementi, Muzio.

[illegible]

Chopin, Fredrick.

[illegible]

Cramer-Bulow.

[illegible]

Czerny, Charles.

[illegible]

Dorfler-Buelow.

[illegible]

Duvernoy, J. B.

[illegible]

Duvernoy-Buelow.

[illegible]

Krause-Buelow.

[illegible]

Koehler, Louis.

[illegible]

Heller-Buelow.

[illegible]

Loeschhorn, Albert.

[illegible]

Moschelles, Ignaz.

[illegible]

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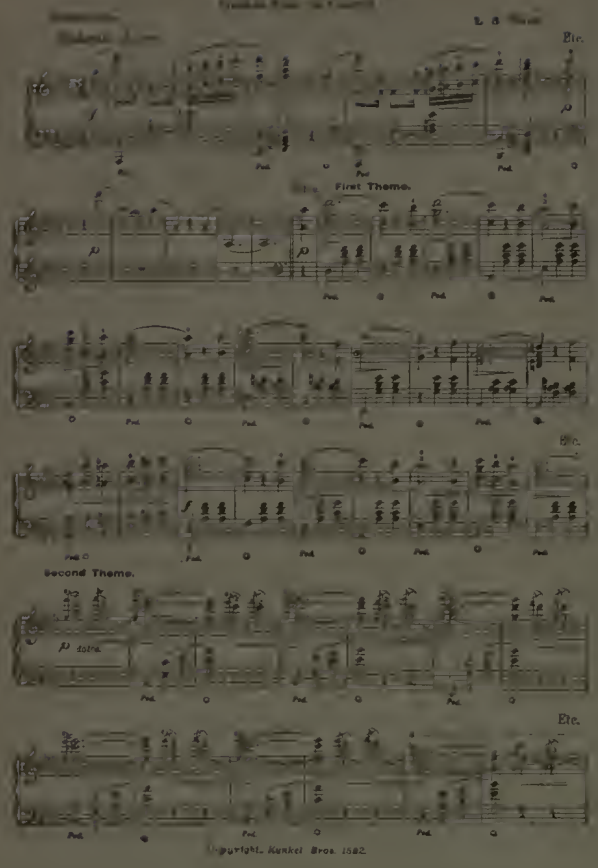

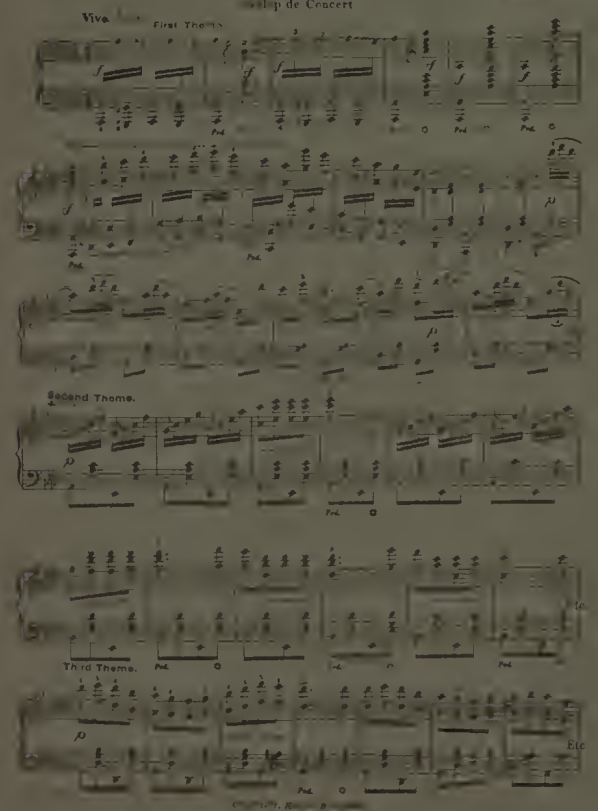

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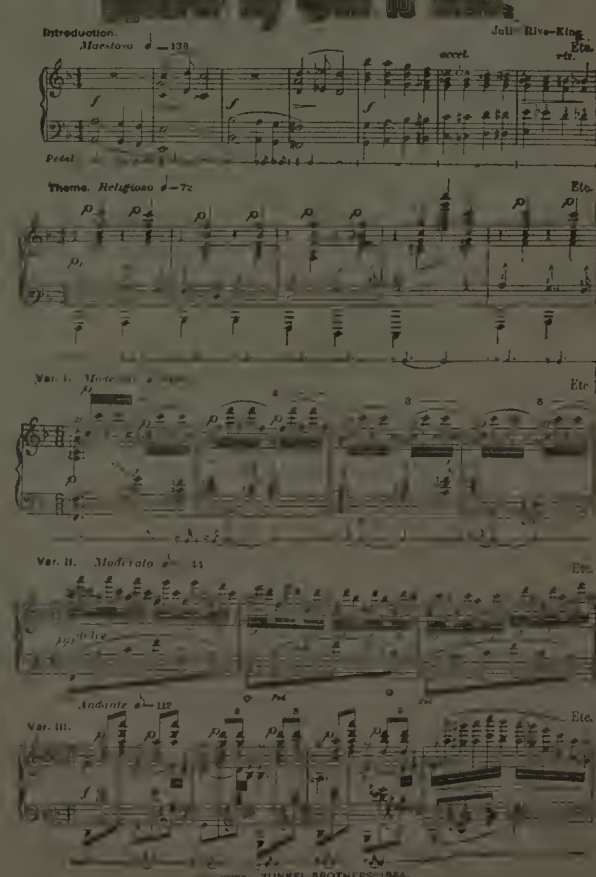

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General Editorial Remarks.

1 At first, practice each hand alone, very slowly, and with uniform strength (piano), raising the fingers freely from the knuckle joints. When each hand can thus perform its part smoothly, at a slow tempo, accelerate the time until the study can be played as fast as the first metronome indication calls for. At the appearance of the slightest hesitation or indistinctness, return to slow practice. It is only after having mastered the mechanical difficulties that both hands should he tried together.

2 Hold the wrist always very loose. Take care not to stiffen, in the least, the tendons and muscles of the wrist.

3 In playing scale passages, always incline the hand a little towards the thumb so as to facilitate the crossing under of the thumh and the crossing over of the fingers.

4 In striking hold the fingers rounded (archlike), see illustration No. 1, if you desire a beautiful, firm, full, velvety tone. Never permit the first joint of the fingers to relax so that the first two phalanges (bones) of the fingers shall form a curved line, as shown by illustration No. 2. This is a fault committed by 95 out of every 100 pupils, sometimes through weakness of the fingers, but oftener through mere carelessness.

5 Play each etude, also *pp.*, then *p.*, then *mf.*, *f.* and *ff.* When played *f.* or *ff.* be very careful to resist the temptation to use arm pressure; the keys must always he struck with the finger power only. When the etude can easily be played either *pp.*, *p.*, *f.* or *ff.* practice it with the proper light and shade, as indicated by the dynamic marks.

6 Always give the notes their full value, that is, keep the finger on the key struck until the value of the note ceases.

7 Heed the fingering scrupulously as marked, for no one can ever become a good pianist without using correct fingering.

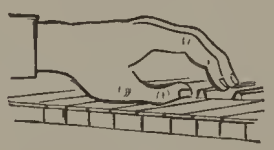
8 Where two kinds of fingering are given it is for the teacher to decide, taking into consideration the natural conformation of the pupil's hands, which will prove the most advantageous to the pupil.

9 All notes or chords marked with an arrow must be struck from the wrist, otherwise the attack (*attaque* French, *Einsatz* German) will be clumsy, stiff and hard. After the notes or chords so marked have been struck, a strict *legato* must be preserved throughout, as indicated, until the comma is reached (,), when the hand must be gently lifted. Close attention to these two most important factors in piano playing (the proper attack and the timely withdrawing of the hands) is the essence of correct phrasing and the corner-stone of artistic playing. By *legato* is meant the keeping down of each key during the full length or time-value of the note, and until the following note is struck. It is like walking—both feet are never off the ground at the same time, no matter how fast one may walk. When the weight of the body is placed on the advanced foot the rear one is lifted, not before. *Legato* playing is accomplished in precisely the same manner.

10 When chords follow each other that must be connected *legato*, and the *legato* can not be effected in every voice, the essential notes that must he sustained are connected hy dotted lines. Thus sustaining the principle notes, we scarcely notice that an ahsolute *legato* has not been preserved.

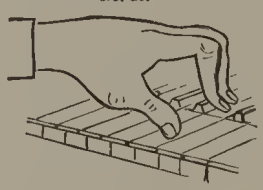
11 The pupils would do well to read these remarks at least twice a week if not daily, therehy greatly henefiting themselves and lessening the task of their worthy teacher.

No. I.



Correct Position.

No. II.



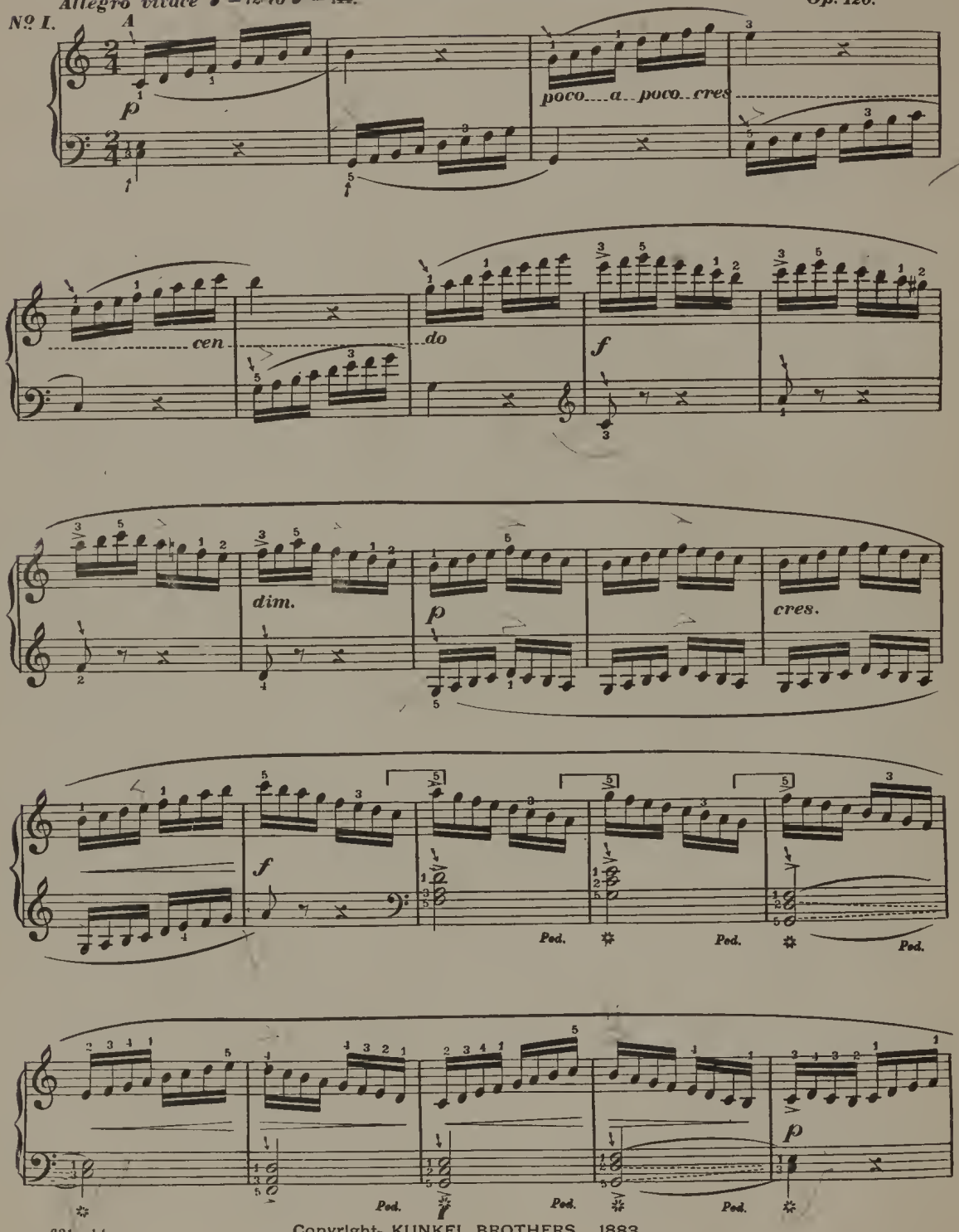
Faulty Position.

ECOLE DU MECANISME

Durernoy-Buelow.
Op. 120.

Nº I.

Allegro vivace ♩ = 72 to ♩ = 144.



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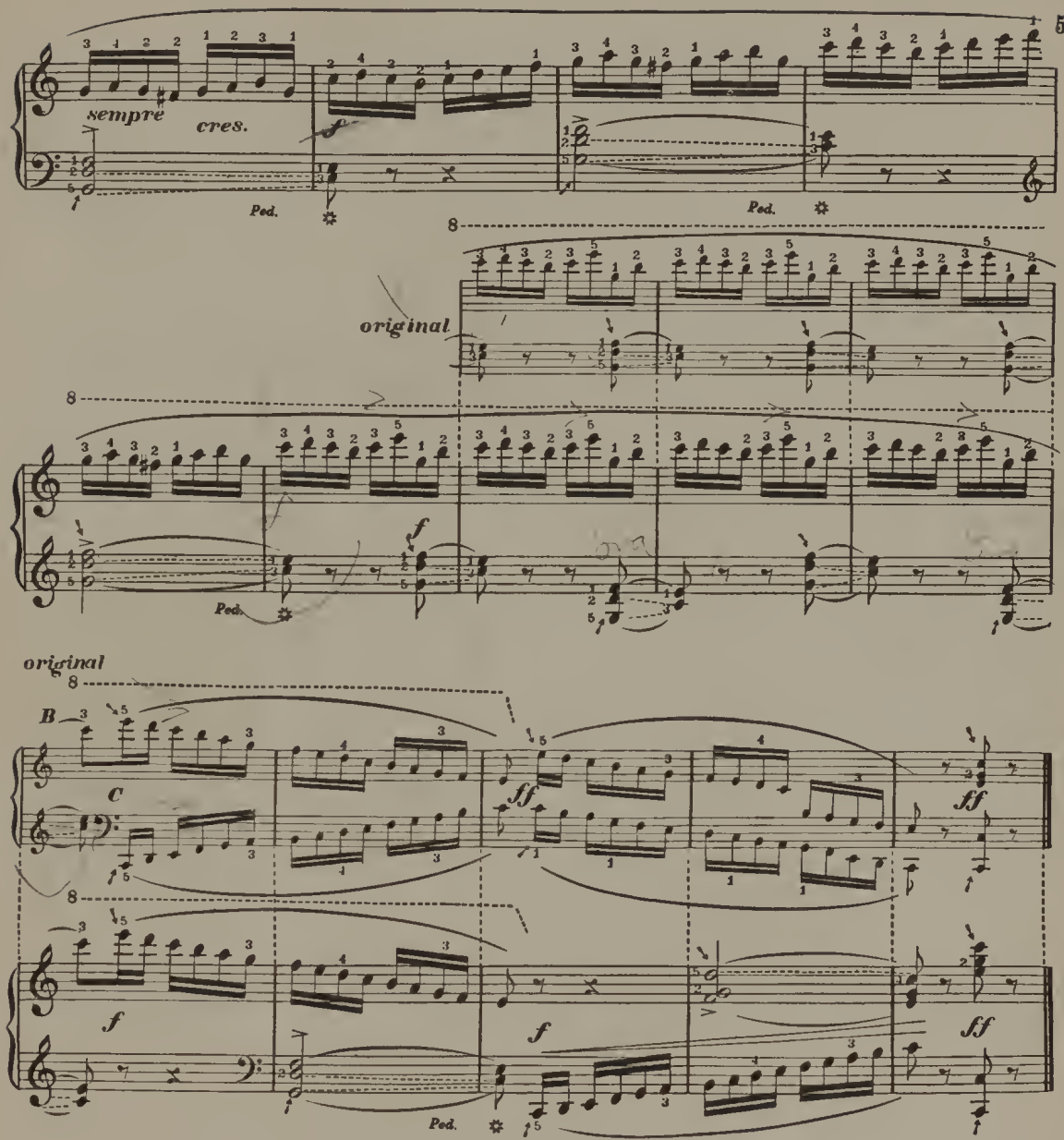

A At first, practice very slowly, raising the fingers high, from the knuckles, in striking. The student should not leave this study until he can play it at least as rapidly as indicated by the first metronome mark: quarter note-72. Few students for whom this study is intended will be able to play it at the tempo-quarter note- 144.

B The original text, from this point to the end, is rather too difficult when compared with what precedes. The editor therefore recommends the change indicated, which is more in keeping with the technique required by the balance of the study.

C It is very difficult to play this measure in time, onaccount of the skip of three and a half octaves with the left hand. This and the preceding measure should, for some time, be practiced alone and slowly, counting four eighths. In this way the precise moment the second eighth must be struck will be so impressed upon the memory that the student will continue to strike it at the proper time, even when the increased velocity will have lessened the time allotted to its performance.

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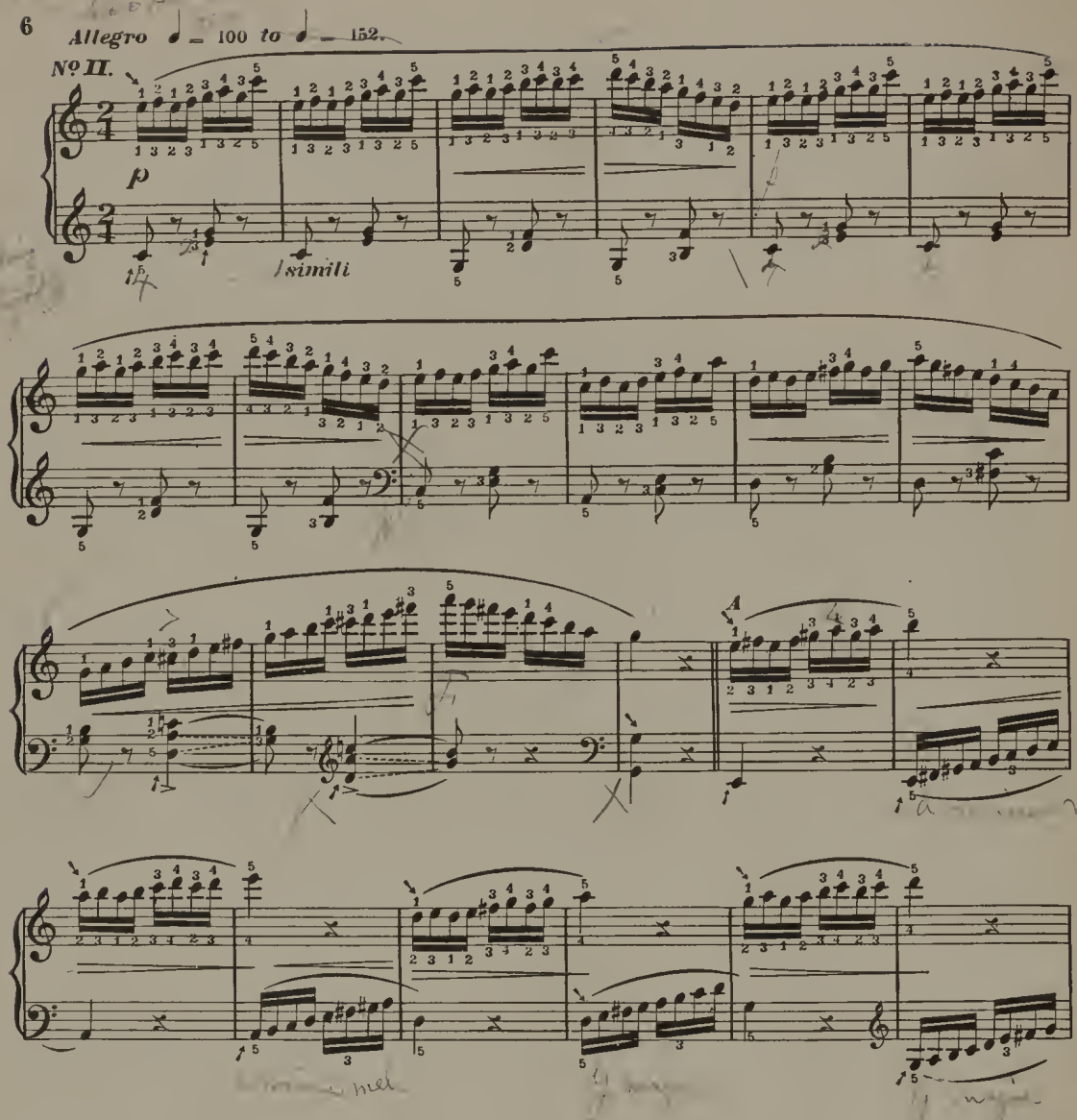
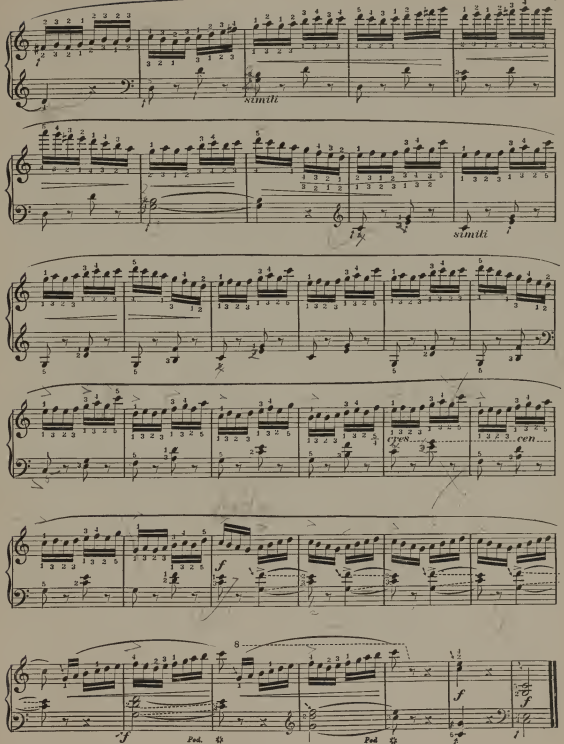
Mrs. L. H. Drey

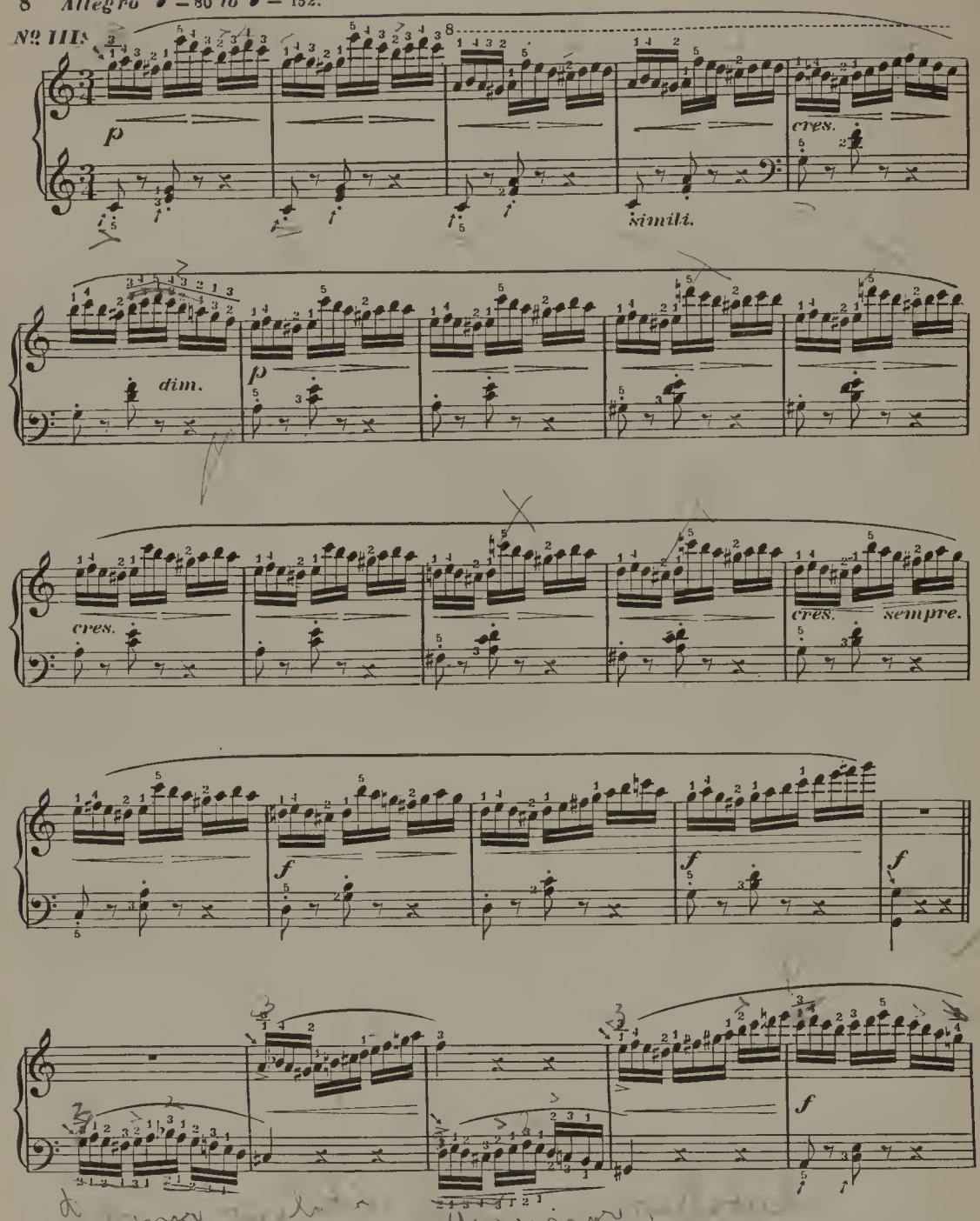
6



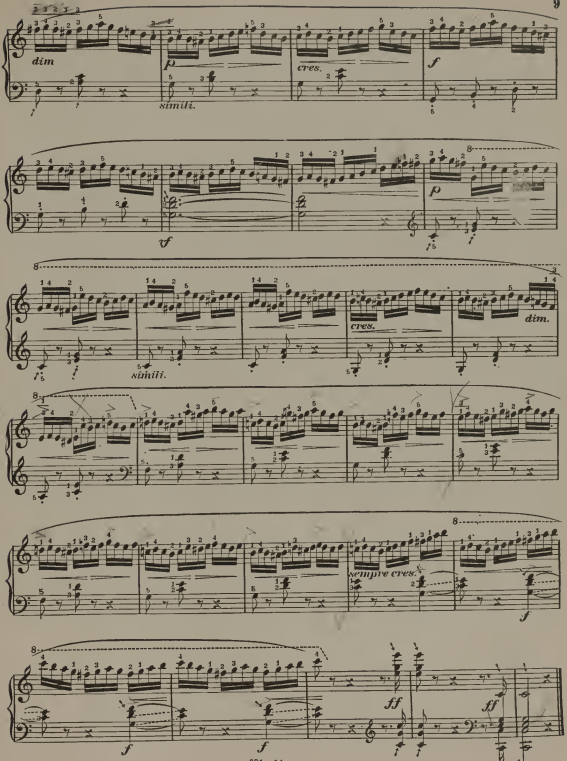
This study should be practiced with both fingerings for the right hand, each fingering making it a distinct study. The upper fingering requires that the hand should be kept perfectly quiet (the same as in the practice of five-finger exercises) and offers, when thus executed, excellent practice for all the fingers, but especially for the fourth finger. The lower, second, fingering makes it an excellent study for the first finger (thumb) as it offers fine material for the study of crossing under, etc. When thus practiced, hold the wrist very loosely and fully as high as the knuckles, or a little higher. It may be well, after the study has been mastered with the upper fingering, to study a piece or two before proceeding with the second fingering. This will avoid monotony to the student and confusion to the fingers. The eighth notes for the left hand throughout this study should be struck lightly and from the wrist. When the study can be easily played either pp-p-f or ff, practice it with the proper light and shade, as indicated by the dynamic marks. Carefully observe the phrasing at A.


simili
simili
cen
cen
Ped.
Ped.

8 *Allegro* ♩ – 80 *to* ♩ – 152.



Practice with a loose, yielding wrist. Avoid rocking of the right hand from side to side, and do not force the keys in striking. The strength of the touch must come entirely from the fingers, without the assistance of the arm. Few players heed this most important rule, although no one can play the piano well otherwise.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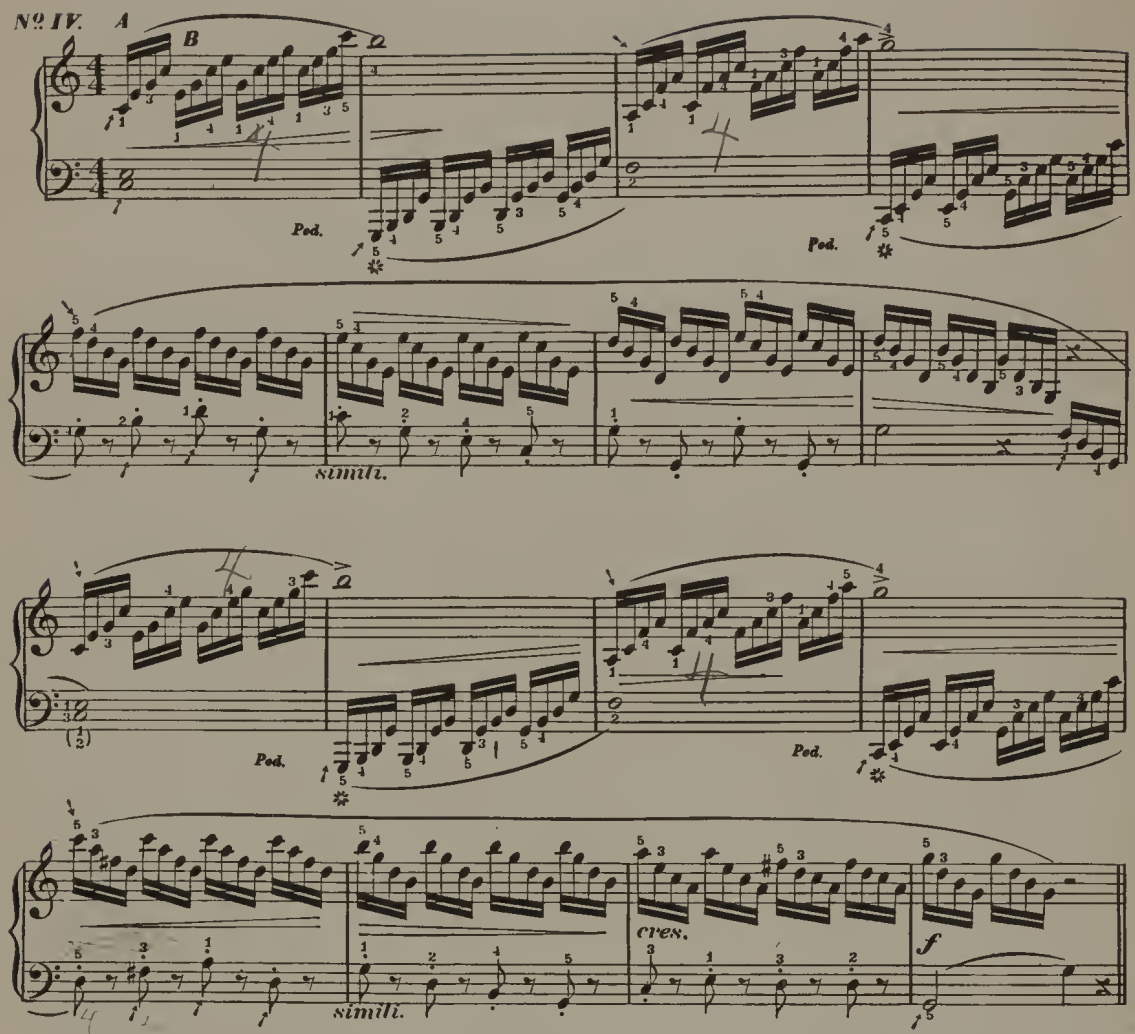
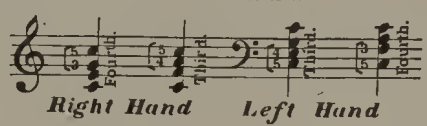
Allegro ♩ = 80 *to* ♩ = 152.

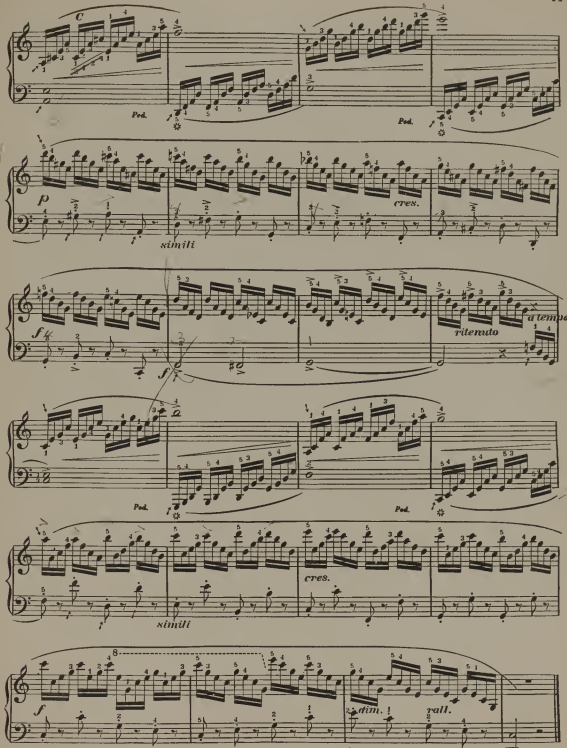


In this study of broken chords, observe carefully in what position the fingers would be if the notes constituting the chord were struck together. The same fingering must of course be taken when the chord is broken. At **A**, the notes struck together would employ the fingers 1, 2, 3 and 5, as it contains two keys between G and C; at **B**, the notes would be struck with the fingers 1, 2, 4 and 5, as there is but one key between C and E. The student will observe by this that when the key to be struck next to the fifth finger is at a distance of a fourth, it is struck with the third finger, if at a distance of a third, with the fourth.

EXAMPLE.



The lower fingering given at **C** is contrary to the general rule. It is not bad in this case on account of the black key to be struck, and may be preferred by small hands. The editor, however, recommends the use of the upper fingering, 1, 3, 4 and 5.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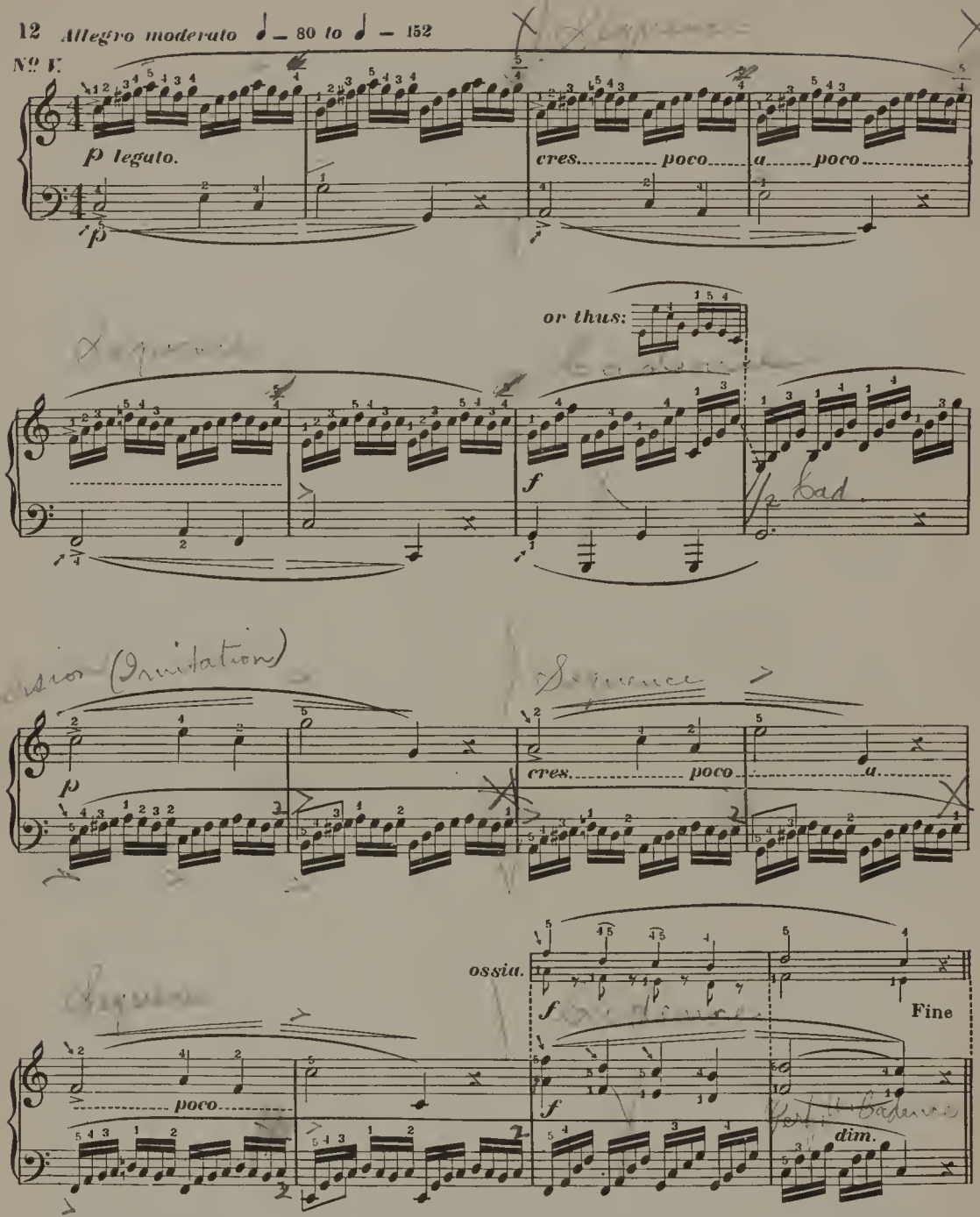
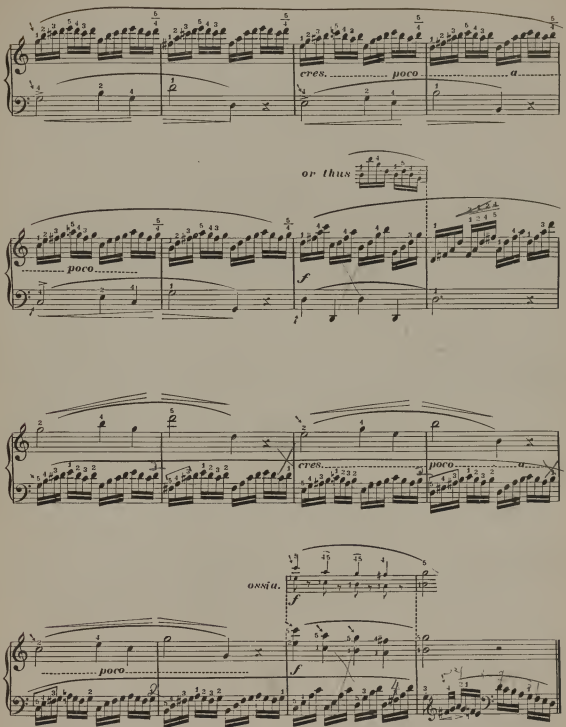
12 *Allegro moderato* ♩ = 80 *to* ♩ = 152

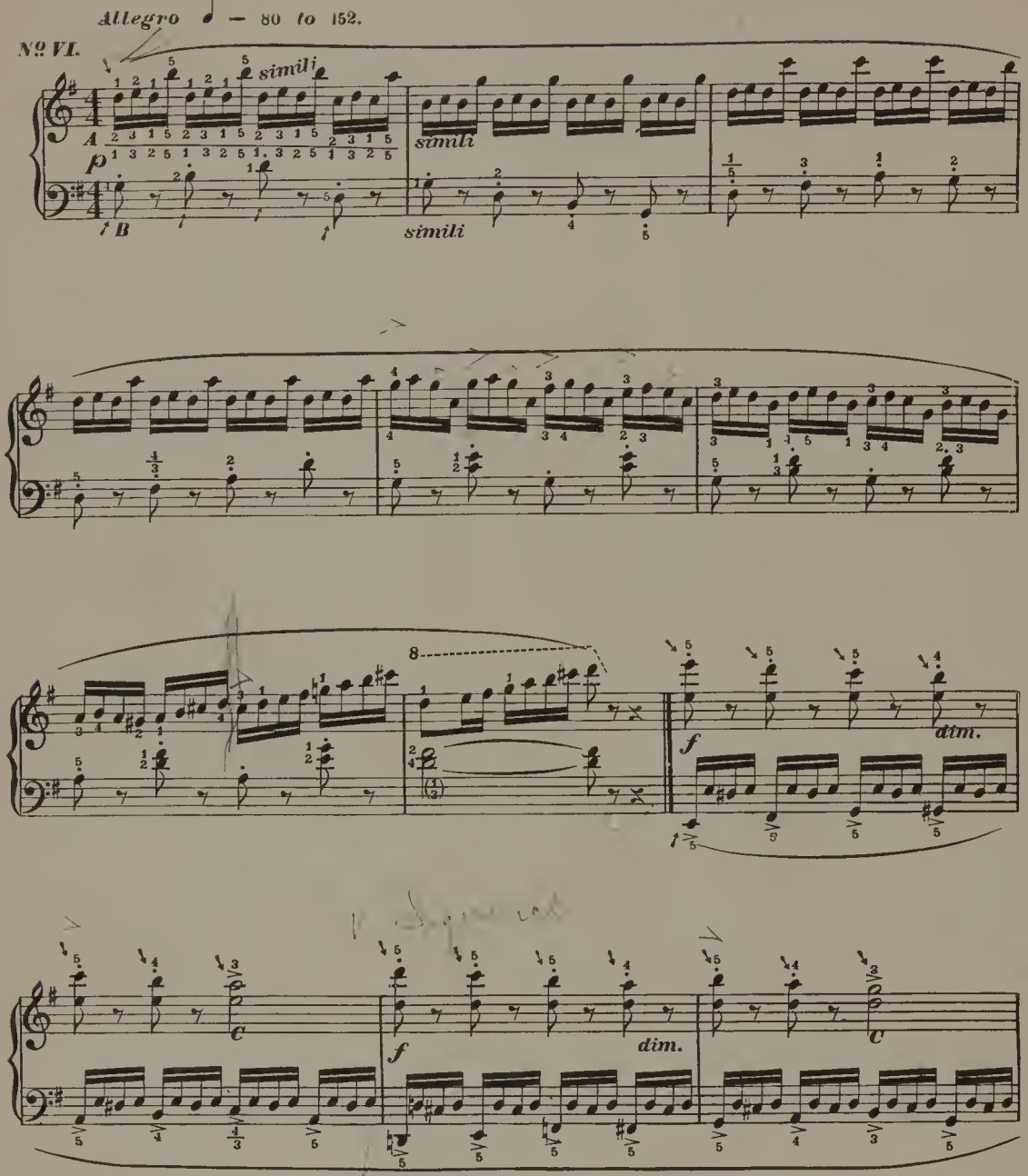
No. V.



Annotations to the preceding studies apply to this one. Passages marked ⌐ need special attention in reference to the striking of the keys with rounded fingers. If this is not done, the large intervals which they offer to the 3d, 4th and 5th fingers will lead the student unconsciously to flatten out the hand in reaching the keys. The ossias introduced will enable small hands, by the careful substitution of the fingers as marked, to play the melody legato.



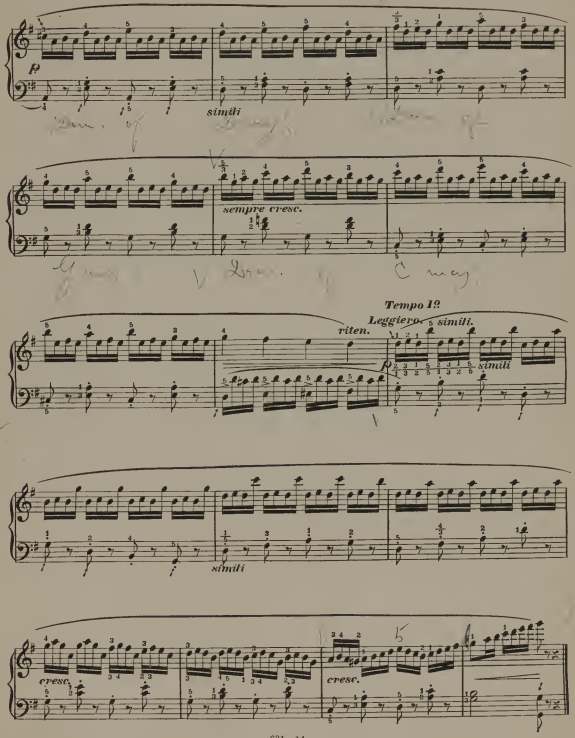
Repeat from the beginning to Fine



A This study should be practiced with the various fingerings indicated, as each offers specially useful technical difficulties. In practicing, heed well the position and the lifting of the fingers. They must always strike the keys in a rounded, arch-like position. Separate practice of each hand will also prove of great benefit.

B Strike the bass notes throughout with a yielding wrist.

C Sustain these half notes their full value.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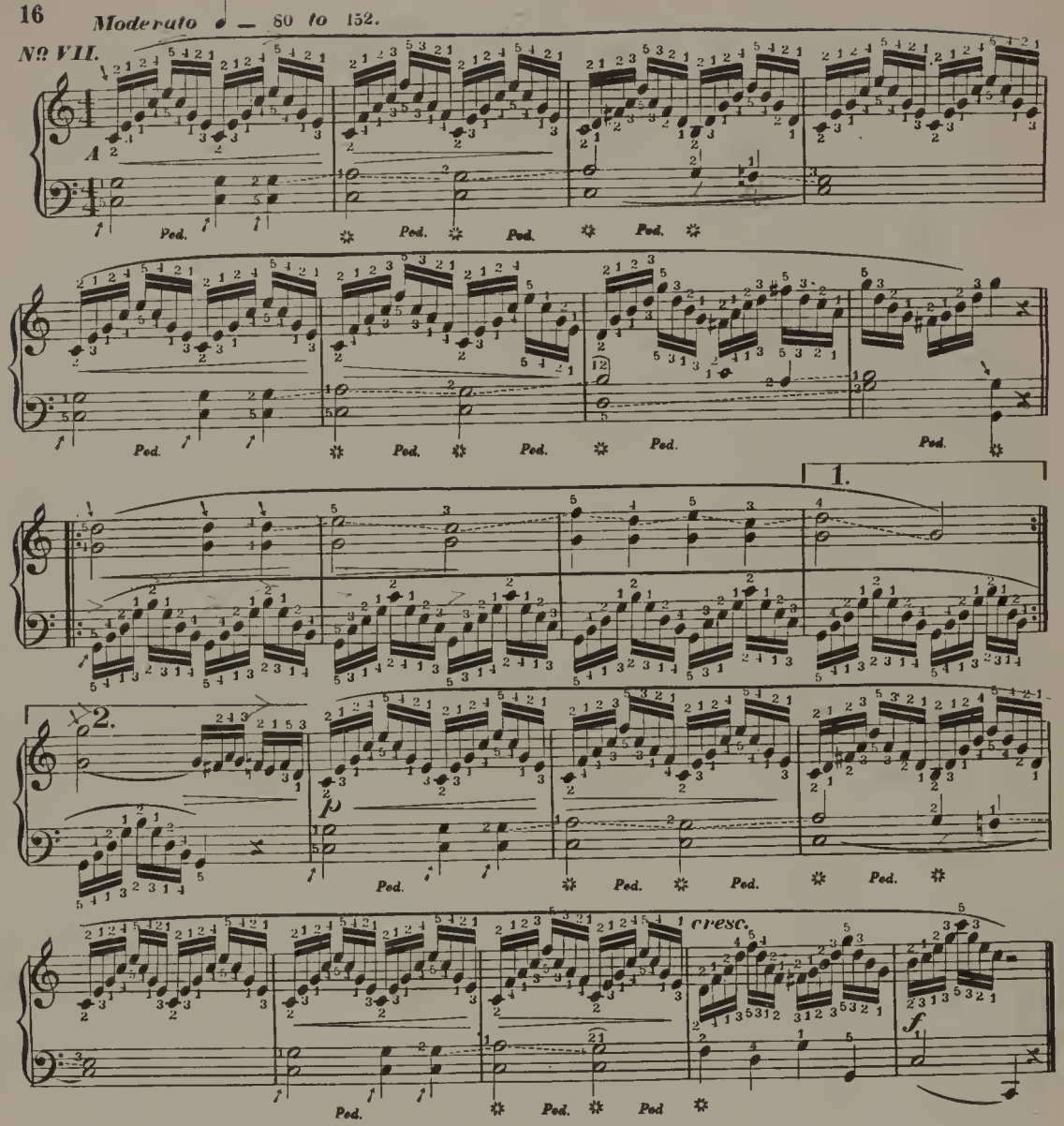
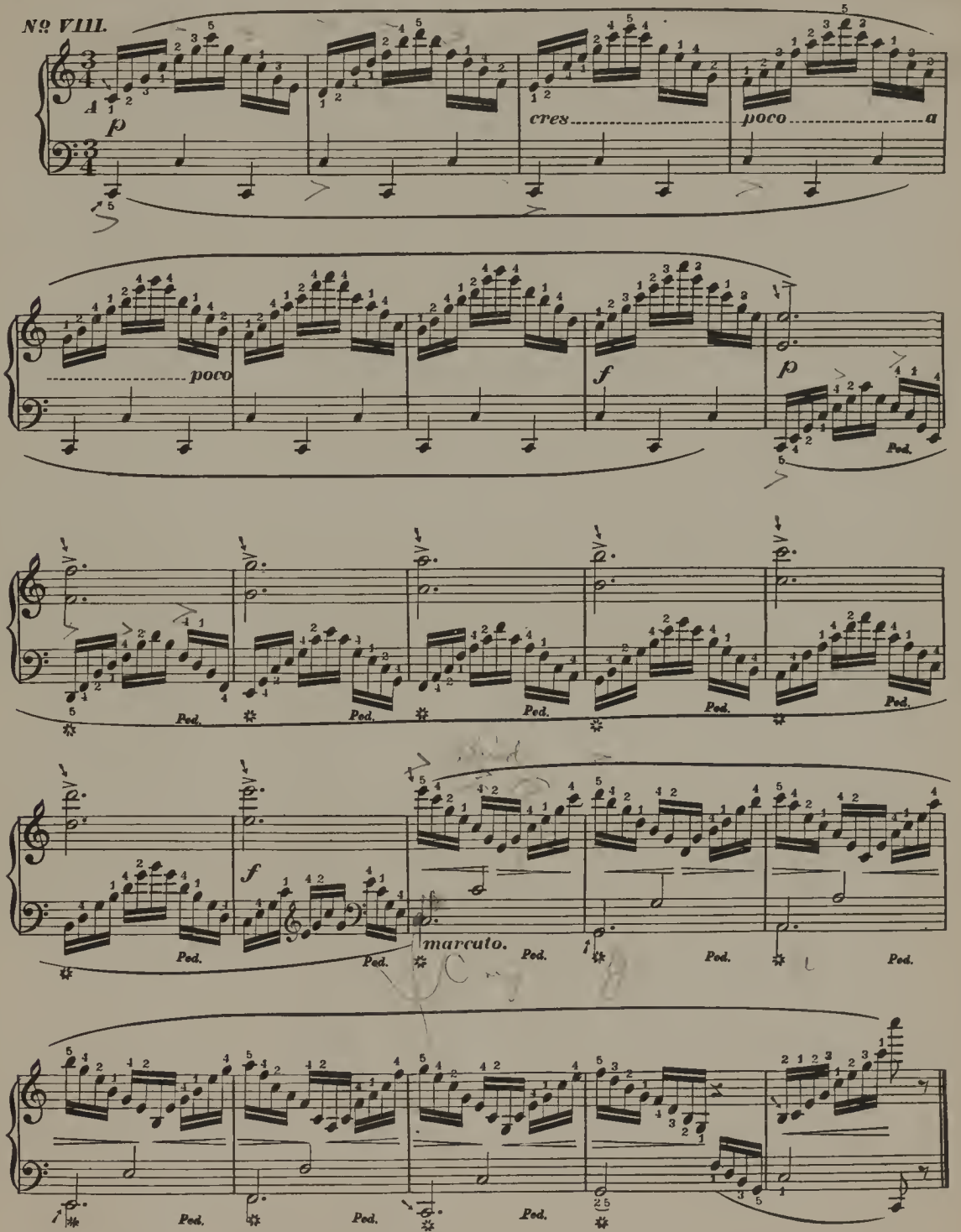


A Notes to the previous study apply to the practice of this one. The lower fingering, given for the right as well as the left hand, is somewhat unusual. It will, however, well repay any time that may be spent upon the mastering of it. In practicing hold the wrist very loosely so as to facilitate the crossing under of the thumb in ascending and the crossing over of the third and fourth fingers in descending. In crossing under of the thumb with either hand the third or fourth finger should remain on the key until the thumb has reached its key. In crossing of the fingers over the thumb, the same rule must be adhered to, otherwise the evenness (legato) which is the chief object of the study will be destroyed.

Allegro moderato ♩ — 80 to 152.

Nº VIII.



Apply Note of preceding study to this one.

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One of the most beautiful and pathetic pieces ever written. A composition that charms all. A great favorite and teaching piece. Special study for the artistic use of the pedal. Great favorite of pupils.

3 No. 3—Fandango, Spain (Spanien) [R. E.] 35
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3 No. 5—Danse Hongroise, Hungaria (Ungarn) [R. E.] 50
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4 Enticelles (Sparks), op. 36 [R. E.] 60
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4 Réveil d'Amour, Le (Love's Awakening)—Waltz [R. E.] 1 00
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Paderewski, Ignaz Jan.

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Armand, Jules.

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A bright, captivating piece. Very pleasing and effective. Suitable teaching piece.

Armstrong, Wm. D.

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Elegant and musicisnly work. Good study for style and the artistic use of the pedal. Pianists' favorite.

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Elegant, original and captivating piece. Favorite with musicians. Good teaching piece.

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3 Gavotte, op. 2 35
A splendid, masterly work; favorite of good musicians. Good teaching piece for bright pupils.

Asmuth, H. A.

4 Fluttering Butterflies—Caprice 60
A pleasing composition. Good practice for style.

Bachman, G.

2 Rosette Waltz [R. E.] 35
Charming and stylish waltz. Popular with pupils. Good study and teaching piece.

Becker, Emile A.

4 Heavenly Voices—Nocturne 60
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Beckmann, August J.

3 Ideals—Waltz 35
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Coley, J. T.

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Nothing more dashy; captivates at once. Great favorite with students. Affords general practice. Splendid teaching piece.

Dinkgreve, Leon.

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Dryer, Charles.

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Wishing you all success, I am, very truly yours,

CONSTANTINE STERNBERG.

EMIL LIEBLING, the distinguished Pianist and Composer, of Chicago.

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December 15, 1893

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J. H. HAHN.

E. R. KROEGER, the distinguished Composer, Musician and Musical Director of Forest Park University.

December 26, 1893.

MY DEAR MR. KUNKEL:—It has been but seldom in my experience that I have welcomed the appearance of a new didactic work treating of the pianoforte with as much pleasure as I have welcomed your Pedal School. I have felt for a long time that such a work was really essential to the instructor of pianoforte playing in his professional duties, but none of the catalogues indicated that it was in existence. Consequently, in my capacity as a teacher, I have had to impart as much oral instruction as possible concerning the use of the Pedal, and rely upon the pupil's ear and feeling for correct harmony and clear phrasing to assist me. Scarcely any editions of pianoforte pieces are properly pedaled; indeed, if the pupil were to follow the majority of pedal indications in standard editions, confusion would result. The task of correctly pedaling so lengthy a work as a Sonata, for instance, is so great for the teacher, that in the hour allotted for a pupil's lesson he can by no means spare the time. But your Pedal School revolutionizes all that. If a pupil studies it carefully, he will surely be able to play with a clearness he never imagined within his power, and to "sing" upon the pianoforte in a manner only heard, usually, in the playing of recognized artists. Surely such prospects ought to induce every student to get a copy of your Pedal School and study it carefully. Again expressing to you my appreciation of the services you have rendered pianoforte playing in this work, believe me,

Yours very truly,

ERNEST R. KROEGER.

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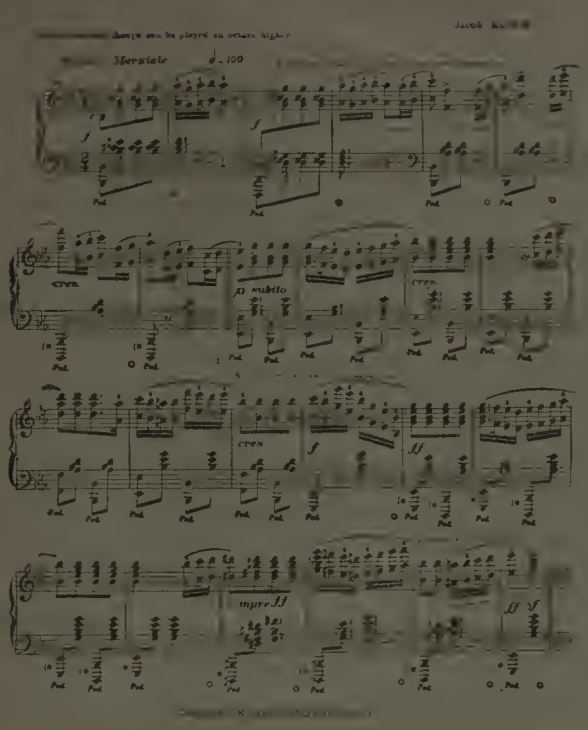

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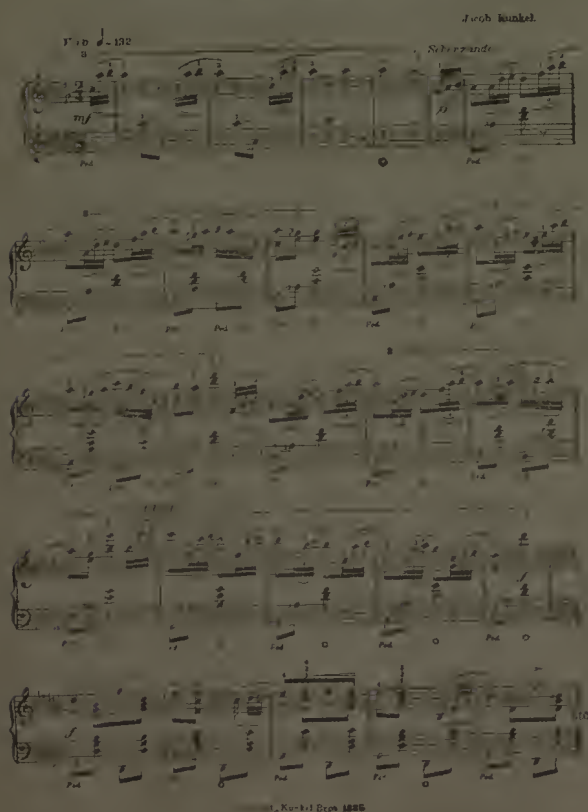
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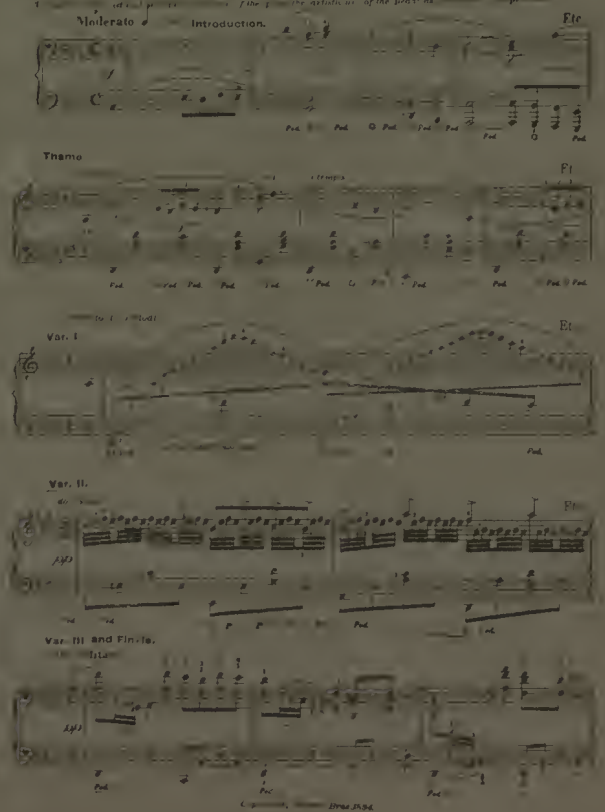
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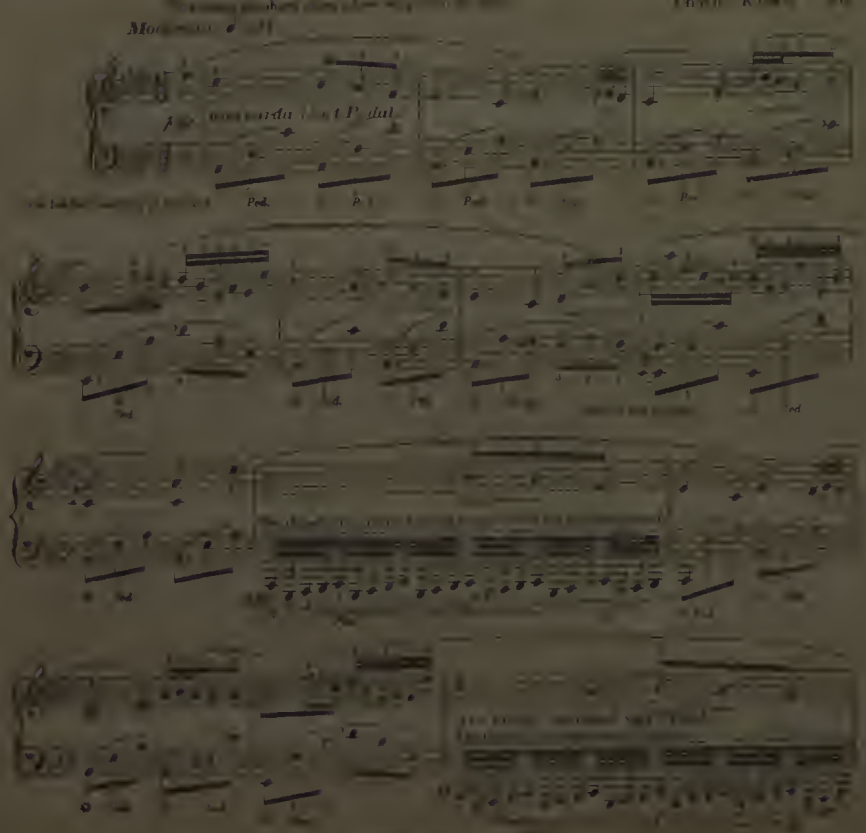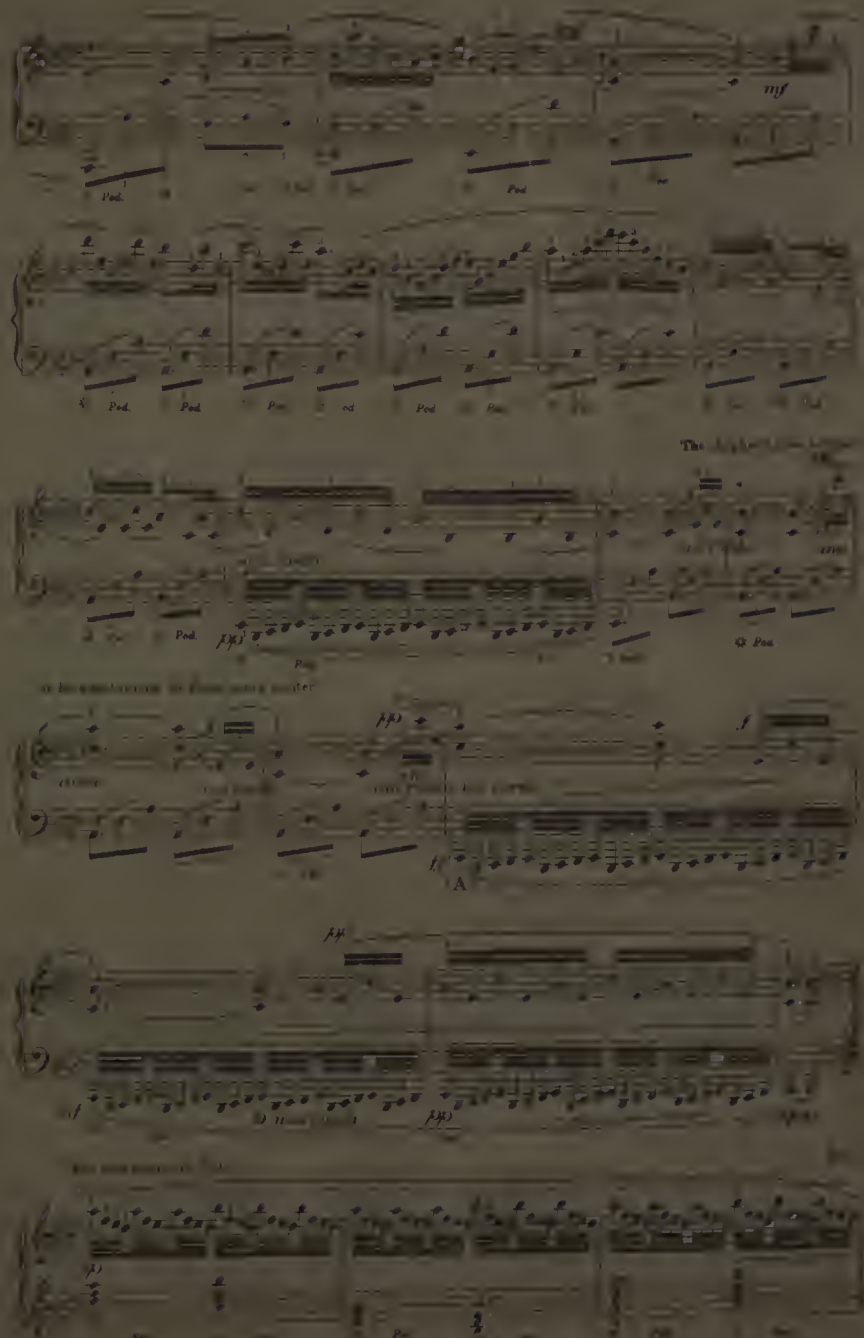
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